PRICED

MODERN PAINTINGS DRAWINGS AND PRINTS

FROM VARIOUS OWNERS

Including

CLIFFORD ODETS

WALTER GLOCER

MRS LYNNE THOMPSON

Public Auction Sale

May 26 at 8 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET

NEW YORK

1949

SALE NUMBER 1077

FREE PUBLIC EXHIBITION

From Saturday, May 21, to Date of Sale

Weekdays from 9:30 *to* 5 · *Closed Sunday*

PUBLIC AUCTION SALE

Thursday Evening, May 26

at 8 *p. m.*

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

· · ·

Sales Conducted by

H. H. PARKE

L. J. MARION · A. N. BADE

H. E. RUSSELL, JR. *and* A. NISBET

1949

N4402 – P1751

MODERN PAINTINGS
DRAWINGS · PRINTS

VAN GOGH ⁄ RENOIR ⁄ CÉZANNE
PISSARRO ⁄ ROUAULT ⁄ UTRILLO
CHAGALL ⁄ LURÇAT ⁄ OTHERS

AFRICAN WOOD SCULPURES

Property of Various Owners

INCLUDING

CLIFFORD ODETS
WALTER GLOCER
MRS LYNNE THOMPSON
New York

Public Auction Sale
May 26 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK ⁄ 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

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Sales Conducted by
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PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET • NEW YORK 22
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Thursday, May 26, 1949, at 8 p. m.

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15-

MODERN PRINTS

PABLO PICASSO — SPANISH: B. 1881

1. *SCULPTOR AND MODELS. Etching.* Proof signed and numbered in ink. One of 99 impressions. (*Odets*) — 7¾ *x* 11 *inches*

35-

PAUL CEZANNE — FRENCH: 1839-1906

2. *PORTRAIT OF THE ARTIST GUILLAUMIN. Etching.* Seated figure wearing a hat, his arms folded, his left knee raised to support his left elbow. Edition limited. (*Odets*) — 6 *x* 4½ *inches*

From the Vigeveno Gallery, Los Angeles

55-

GEORGES ROUAULT — FRENCH: B. 1871

3. *WORKER SEATED. Aquatint in colors.* Signed in the plate with initials, and dated 1936. (*Odets*) — 12¾ *x* 9 *inches*

30-

GEORGES ROUAULT — FRENCH: B. 1871

4. *STREET AT NIGHT. Lithograph.* Proof signed and numbered in pencil. Edition limited to 100 proofs. (*Odets*) — 12 *x* 8¼ *inches*

70-

HENRI MATISSE — FRENCH: B. 1869

5. *DANCER RESTING. Lithograph.* Proof signed and numbered in pencil. Edition limited to 130 proofs. (*Odets*) — 19 *x* 12½ *inches*

100-

PABLO PICASSO — SPANISH: B. 1881

6. *HEAD OF A WOMAN. Colored Aquatint.* Proof signed and inscribed in pencil by the artist. No. 14 of only 50 impressions. Signed PICASSO, and dated *Paris* '43. (*Odets*) — 16 *x* 12 *inches*

From the Vigeveno Gallery, Los Angeles

[NUMBER 7]

60-

GEORGES ROUAULT — FRENCH: B. 1871

7. *RESURRECTION. Colored Aquatint.* Nude bodies rising from red rocky ground bordered by a green and blue lake, reflecting dark mountains and a huge sun. Signed at lower right G. ROUAULT, and dated '39. (*Odets*)
23½ *x* 17½ *inches*

From the Buchholtz Gallery, New York

[See illustration]

50-

PAUL KLEE — SWISS: 1879-1940

8. *DIE HEXE MIT DEM KAMM. Lithograph.* Proof on Japan paper. Signed in pencil by the artist. Limited edition. (*Odets*) 15 *x* 10½ *inches*
Described and illustrated in F. T. Soby, *The Prints of Paul Klee,* 1945, pl. 29

[NUMBER 9]

125-

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

9. *LE CHAPEAU EPINGLE. Lithograph.* Delteil no. 30. Second stone; trial proof printed in grays, before the regular edition of 200 proofs in color. Signed in the stone, and dated '97. In perfect condition. Rare. (*Odets*) 25 *x* 21 *inches*

Note: The subjects represented are the daughter of Berthe Morisot and her cousin.

[See illustration]

80-

GEORGES ROUAULT — FRENCH: B. 1871

10. *DE PROFUNDIS CLAMARI AD TE DOMINE. Etching.* Johnson No. 43. Proof signed in the plate, and dated 1927. (*N. Y. Private Collector*) 23½ *x* 17 *inches*

Exhibited at the Museum of Modern Art, New York

Described in Monroe Wheeler, *Georges Rouault,* 1938

AFRICAN AND OTHER NATIVE SCULPTURES

TWO IVORY COAST WOOD SCULPTURES

11. *TWO MASKS.* From the Ivory Coast, Man region. Good patina. With stand. *Total heights:* 12 *and* 10½ *inches*

TWO BELGIAN CONGO AND NEW GUINEA WOOD CARVINGS

12. *TWO MASKS.* [A] From the Belgian Congo, a polished black wood carved mask with prominent forehead and beak; ornamental beads of geometric design on each side. [B] From New Guinea, Oceanic mask of an ancestor, in brown wood, very rare. (*Lefèvre*) *Heights* 11¼ *and* 7 *inches*

THREE BELGIAN CONGO WOOD SCULPTURES

13. [A] *KNEELING PERSONAGE.* Fetish from the Belgian Congo, acquired during the Belgian expedition of Londana in 1877. [B] *FIGURE OF A CHIEF.* From the Belgian Congo, Bapendé culture. [C] *FIGURE OF AN ANCESTOR.* From the Belgian Congo, Bakongo region; Fetish ornamented with necklace of fringed hemp. *Heights* 7, 6½ *and* 8 *inches*

TWO BELGIAN CONGO WOOD SCULPTURES

14. *TWO CARVED HEADS.* From the Belgian Congo, Kassai region. Carved and painted with headdress; one with diamond-patterned ringed neck. Rare. (*Jacquin*) *Height* 13¼ *inches*

From the Galerie Charles Ratton, Paris

TWO WEST AFRICAN WOOD SCULPTURES

15. [A] *POLYCHROMED WOOD CARVED MASK.* From the Ivory Coast, Man region; polychromed with white tattooing about the eyes, on stand. [B] *PAHOUIN FETISH.* From Gabon in French Equatorial Africa, example of Pahouin culture, ornamented with five heads; mounted on plinth.

Total heights 13½ *and* 10¾ *inches*

WEST AFRICAN WAR AND HUNTING HEADDRESS

16. *HEADDRESS.* Koukomba tribe, Togo, West Africa. Ornamented with strands of white shells and mounted with antelope horns. On stand.

Total height 25 *inches*

Collection Corrot, Brussels

[NUMBER 18] [NUMBER 17]

150-

FRENCH SUDAN WOOD CARVING

17. *HERMAPHRODITE FIGURE.* From French Sudan, Bambara tribe. Carved with ornamental geometric bands. *Height* 26¼ *inches*

Collection of Walter Bondy, Berlin

Collection of Lionel Edwards, Esq., London

[See illustration]

50-

BAKOTA WOOD CARVING MOUNTED WITH COPPER AND BRASS

18. *WARRIOR MASK WITH MOON SYMBOL.* From Gabon, French Equatorial Africa. Concave oval mask, surmounted by a crescent-shaped wood emblem; in wood, overlaid with sheets of brass inlaid with copper. (*Lefèvre*)

Height 21½ *inches*

[See illustration on the preceding page]

80-

PAIR BAKOTA WOOD CARVINGS MOUNTED WITH COPPER AND BRASS

18A. *PAIR OF MASKS WITH MOON SYMBOL.* Type of the preceding, but smaller. (*Lefèvre*) *Height* 21 *inches*

110-

BAKOTA WOOD CARVING MOUNTED WITH COPPER AND BRASS

18B. *MASK WITH ORNAMENTED HEADDRESS.* Type of the preceding, very rare. (*Lefèvre*) *Height* 21½ *inches*

10-

BAKOTA WOOD CARVING MOUNTED WITH COPPER AND BRASS

18C. *CHILD MASK WITH ORNAMENTED HEADDRESS.* Type of the preceding; very rare. (*Lefèvre*) *Height* 16 *inches*

£0-

THREE CONGO WOOD CARVINGS

19. [A] *FETISH.* From the Belgian Congo, Mangbete tribe, with stand. [B] *CARVED WOOD CUP.* From the Belgian Congo, Bakuba region. Carved with geometric designs, with handle; collection of A. Level, Paris. [C] *BOX.* 'Rouge' box, from the Bakuba region, Province of Lusambo, Congo. Oblong, carved with figure-eight designs and squares. [Lot.]

GEORGE LUKS — AMERICAN: 1867-1933

20. *TWO STUDIES.* [A] A gray horse harnessed, standing to the right; signed at lower left LUKS. [B] A group of men with a steam shovel, working on a construction job. Signed at lower left GEORGE LUKS. (*N. Y. Private Collector*)
6¾ x 8¾ and 9½ x 12½ inches

GEORGES ROUAULT — FRENCH: B. 1871

21. *SELF PORTRAIT IN JUDGE'S CAP.* Head of an ascetic turned to half right, with deep shadows, only the mouth accentuated in color; the background and face painted in lavender with firm strokes. Illegible inscription on top. (*N. Y. Private Collector*) *Chalk drawing glazed with watercolor: 13¼ x 9¼ inches*

PAUL KLEE — SWISS: 1879-1940

22. *COMPOSITION.* Group of grotesque animals with a rider holding a flag. Signed KLEE. (*N. Y. Private Collector*)
Pen and ink, on rose paper: 7½ x 10¼ inches

CAMILLE PISSARRO — FRENCH: 1831-1903

23. *PORT DE BRUXELLES.* The rippling blue waters of a canal are framed in the rear by old gabled houses. On the pier at the right a hotel, in front of which a red fishing boat is anchored; the sky with a big white cloud. Inscribed at lower left, *Port de Bruxelles* and signed at lower right with initials C. P.
Watercolor: 8¾ x 11¼ inches

From Rodo Pissarro, son of the artist

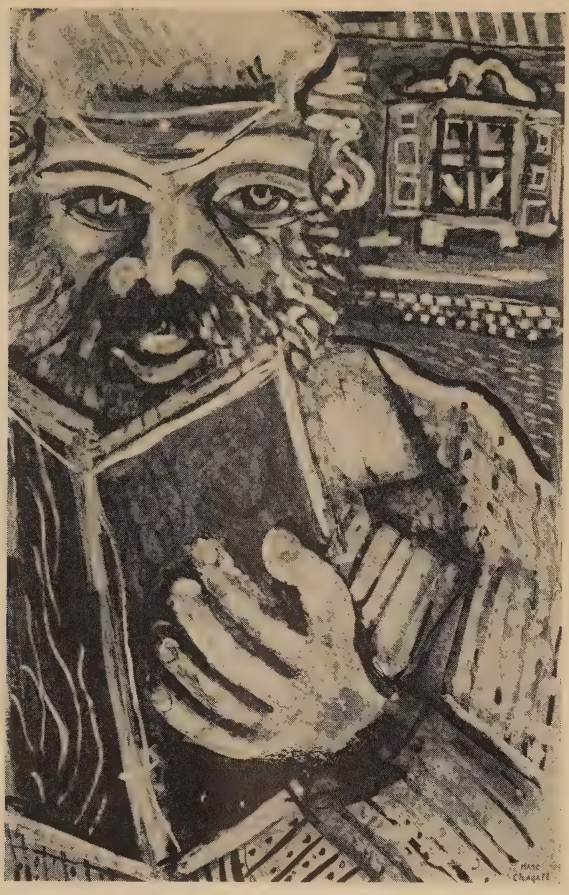
PAUL KLEE — SWISS: 1879-1940

24. *DANCER.* Figure with flying skirts and arms raised over her head. Signed KLEE. (*N. Y. Private Collector*) *Pen and ink, on ochre paper: 11½ x 8½ inches*

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

25. *SKETCH OF TWO GIRLS.* At left, the head of a girl bending down, outlined in black; at right, half-length figure of a young woman seated, her right elbow supporting her head. Signed at lower center with initial R. (*Guillot*)
Red and black chalk: 11½ x 18 inches

Collection of Ambroise Vollard, Paris



[NUMBER 26]

300-

MARC CHAGALL RUSSIAN: B. 1887

26. *OLD MAN WITH BOOK.* Colorful bust-length portrait of a bearded Russian peasant with visor cap, facing the observer, holding an open book; behind him a vista of a house with ornamented window. Signed at lower right MARC CHAGALL. *Gouache:* 17¼ *x* 11 *inches*

From the Dominion Galleries, Montreal, Que.

Exhibited at the University of Tennessee, Knoxville, Tenn., Dec. 1948

[See illustration]

120-

HONORE DAUMIER — FRENCH: 1808-1879

27. *UN AMATEUR (LE CONNOISSEUR).* A man seated in an armchair, a print portfolio beside him, admiring a statue of the Venus de Milo. Signed in ink H. DAUMIER, and inscribed *à Cléophon.* (*Guillot*)

Pen and black crayon: 12½ *x* 9½ *inches*

Note: According to the printed description attached to the back of this drawing, it belongs to the lengthy series of studies of art collectors, dating from the last period of the artist's life; nothing is known of the Cléophon to whom the drawing is dedicated. It belonged to the artist Jules Dupré, and was in his posthumous sale. This subject today is usually known under the title of *Le Connoisseur.*

Vente Jules Dupré, Paris, 1890 (as *Un Antiquaire*)

60-

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

28. *FIGURE OF A GIRL.* A girl seen from the back in *profil perdu,* apparently leaning over a rail to enjoy a view; she is wearing a traveling outfit and a sailor hat. Signed at lower right with initial R. (*Guillot*)

Sanguine drawing on tan paper: 14 *x* 8 *inches*

Collection of Ambroise Vollard, Paris

90-

MARCEL GROMAIRE — FRENCH: B. 1892

29. *MEDITERRANEAN MERCHANT.* A Moroccan vendor with red tasseled cap stands displaying colorful fabrics to two girls in bathing suits resting on the beach. In the distance a glimpse of the sea and an anchored vessel at the right. Signed at lower left GROMAIRE, and dated 1929.

Pen and watercolor: 16½ *x* 12½ *inches*

From de Hauke & Co., New York

175-

ANDRE DERAIN — FRENCH: B. 1880

30. *PETIT NU DEBOUT.* Nude standing figure of a young girl, facing the observer before a brown background. Signed at lower right DERAIN.

14 *x* 10½ *inches*

From the Brummer Gallery, New York, 1938

110-

HILAIRE GERMAIN EDGAR DEGAS — FRENCH: 1834-1917

31. *CLASSICAL FRIEZE OF FIGURES.* Delicately traceried design of a procession of eight figures, accompanied by children, suggesting a Roman bas-relief. "Pinprick" drawing, later traced in sanguine. Stamped at lower right DEGAS. *Sanguine:* 11 *x* 15 *inches*

4th Vente Degas, Paris, 1919, no. 92

Collection of Arthur B. Davies, New York, 1929

Collection of Frank Crowninshield, New York, Parke-Bernet Galleries Inc, 1943

[NUMBER 32]

400-

JEAN BAPTISTE CAMILLE COROT FRENCH: 1796-1875

32. *LANDSCAPE.* A hut atop a brown and russet slope, with patches of green grass; at the left, a vista of blue mountains and rose buildings; in the foreground, a single sapling with scant leaves. Signed at lower left COROT. 11½ *x* 9 *inches*

Collection J. Monrousseau, Paris, 1906

Collection F. Mayer, Paris, 1911

From Boussod, Valadon & Cie., Paris

[See illustration]

90-

MARIE LAURENCIN — FRENCH: B. 1885

33. *A YOUNG GIRL.* Head and shoulders of a young girl with light auburn hair and blue eyes, dressed in a crimson gown, her left hand lifted towards her right shoulder; signed at lower left MARIE LAURENCIN. (*N. Y. Private Collector*)

Watercolor: 13½ *x* 10¼ *inches*

65-

JEAN LOUIS FORAIN — FRENCH: 1852-1931

34. *STUDY.* Two sketches of the same young woman, her right arm raised behind her head, reclining on a daybed, facing the observer, her left hand in her lap. Signed at lower right FORAIN. (*N. Y. Private Collector*)

Black chalk heightened with white, on gray paper: 9¼ *x* 15¾ *inches*

40-

JEAN LOUIS FORAIN — FRENCH: 1852-1931

35. *LA CHAMBRE A COUCHER.* A bewhiskered man is lying in bed, a woman in a wrap sitting at the foot of the bed, watching an elderly maid carrying a tray out of a door she holds open with her foot. Signed at lower right FORAIN. (*Guillot*)

Sepia drawing: 14½ *x* 12 *inches*

From the Galerie Petridès, Paris

50-

WILLIAM MERRITT CHASE, N.A. — AMERICAN: 1849-1915

36. *BABY.* Head and shoulders portrait of an infant, her light gray eyes wide open, a white bonnet framing the chubby face. Signed below MERRITT, and dated *Aug.* 13/89. (*N. Y. Private Collector*)

Panel: 9¼ *x* 6¼ *inches*

200-

ANDRE BAUCHANT — FRENCH: B. 1873

37. *LANDSCAPES WITH FLOWERS: PAIR PAINTINGS.* [A] A dahlia plant with rose and scarlet flowers growing near a rivulet, in a hilly landscape with blue sky; signed at lower left A. BAUCHANT, and dated 1945. [B] A purple vase stands on a trunk in the foreground and is abundantly filled with pink asters and amber marigolds; at the right, two trees bordering a brook flowing through a green lawn. Signed at lower left A. BAUCHANT, and dated 1946.

10½ *x* 13 *and* 12 *x* 14¼ *inches*

MARIE LAURENCIN — FRENCH: B. 1885

38. *TETE DE JEUNE FILLE.* Head and shoulders of a young girl slightly turned to the left, her long ash blonde hair adorned with a green laurel wreath; she wears a strand of pearls around her neck and a rose scarf over her right shoulder; gray background. Signed at upper right MARIE LAURENCIN.

14 *x* 10¾ *inches*

From Mlle. Contamin, Paris, the artist's agent

AUGUSTE RODIN — FRENCH: 1840-1917

39. *A DREAM.* Nude figure of a reclining girl, her right arm hanging down, a youth stooping over her. Signed at lower right A. RODIN. (*N. Y. Private Collector*)

Pencil and watercolor: 17 *x* 11 *inches*

RAOUL DUFY — FRENCH: B. 1880

40. *JEUNE FEMME SE COUPANT LES ONGLES DE PIED.* A bare-breasted young woman seated on the edge of an armchair, a towel over her knees, bends over her left foot, cutting her toenails. Signed at lower right RAOUL DUFY. (*Guillot*)

Pencil: 21 *x* 16 *inches*

From the Galerie Petridès, Paris

GINO SEVERINI — ITALIAN: B. 1883

41. *NATURE MORTE AU VASE ETRUSQUE.* A wicker basket filled with nuts stands on a marble-topped table beside an Etruscan ewer at the left; on the other side, a compote filled with cake and fruit; placed on a square white socle, a white fruit bowl silhouetted against a golden brown patterned drapery in the background. Signed at lower right G. SEVERINI.

Board: 13 *x* 16¾ *inches*

Painted in Rome in 1942

JEAN DUFY — FRENCH: B. 1888

42. *BOIS DE BOULOGNE.* On the green turf in the foreground, pedestrians in multicolored clothes and a lady mounted on a white horse are gathered under a tree. In the rear, a street bordered by buildings; a carriage without riders emerging from the right. Signed at lower right JEAN DUFY, and dated '29.

18 *x* 15 *inches*

[NUMBER 43]

1500-

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

43. *LANDSCAPE.* A poplar and smaller bushes border fields painted in rose, green and yellow, with deep blue mountains in the distance. At the left, a building in rose and blue is partly visible. Signed at lower right RENOIR. 5¼ *x* 7 *inches*

Note: A certificate by M. André Schoeller, dated Paris, Dec. 6, 1948, will be given to the purchaser.

Painted in 1906

Illustrated in Albert André, *L'Atelier de Renoir* (ed. Bernheim jeune), Paris, 1931, vol. I, pl. 98, no. 319

[See illustration]

MAURICE UTRILLO — FRENCH: B. 1883

44. *MONTMARTRE.* A wide street painted in thin shades of rose, tan and gray, with figures walking in brilliant sunshine before low houses; at the right, a rose building with closed green shutters, and in the background a view of the Moulin de la Galette, flying the tricolor. Signed at lower right MAURICE UTRILLO *V.* *Gouache:* 11½ *x* 15½ *inches*

From the Galerie Petridès, Paris

JEAN DUFY — FRENCH: B. 1888

45. *NATURE MORTE.* Two roses in a green vase standing on an orange-red table, a glass at the left, a white and blue plate, a match box and other objects scattered before it. Multicolored background, with much ultramarine. Signed at lower centre JEAN DUFY, and dated '30. 16 *x* 13 *inches*

JEAN LOUIS FORAIN — FRENCH: 1852-1931

46. *DANSEUSE.* A girl in ballet dress stands in profile to the left, behind a tree trunk; she is leaning forward, and seems to be hiding. Signed at lower right FORAIN. (*Guillot*) *Colored crayon:* 14¼ *x* 10 *inches*

Note: On the reverse side of the sheet, two pencil sketches of men, one a head, the other a bust of a waiter.

From the Galerie Petridès, Paris

STANISLAS VICTOR EDOUARD LEPINE — FRENCH: 1836-1892

47. *AUX BORDS DE LA SEINE.* A light-colored stone-arched bridge spanning the Seine, behind it the sharply outlined silhouette of Notre Dame and buildings on either side; on the embankment, workmen with a horse-drawn cart and a woman walking nearby. Signed at lower left S. LEPINE. (*Guillot*) *On board:* 10 *x* 13½ *inches*

MARIE LAURENCIN — FRENCH: B. 1885

48. *LA JOUEUSE DE GUITARE.* Three-quarter-length figure of a young girl seated to the right, her face turned towards the observer; with her right hand she is plucking the imaginary strings of a guitar hanging from the wall. She is wearing a transparent light peach-colored mantilla, a stripped scarf over her lap, and ribbons in pink, tan and brown ornament her blonde hair. Signed at upper left MARIE LAURENCIN, and dated 1928. (*Bliss*) 16 *x* 12 *inches*

From the Galerie Jean de Ruaz, Paris

Collection of Leo S. Olschki, Florence

[NUMBER 49]

650—

PAUL CEZANNE — FRENCH: 1839-1906

49. *LANDSCAPE.* Beneath a ridge of slate blue mountains, deep green bushes, highlighted with yellow, are depicted; at the right, a large tree, its foliage silhouetted against a light gray sky. At the lower right an illegible monogram.

7¾ *x* 11½ *inches*

Collection of Ambroise Vollard, Paris, cat. no. 3882

[See illustration]

100—

FERNAND LEGER — FRENCH: B. 1881

50. *ABSTRACTION.* Colorful composition of ultramarine, red, green and yellow patches, with a donkey in black outlines; on the ground a black snail. Signed at lower right with initials F.L., and dated '42. *Gouache:* 17½ *x* 22 *inches*

Acquired from the artist

Collection of Vladimir Golschmann, St. Louis, Mo.

Exhibited at the University of Tennessee, Knoxville, Tenn., Dec. 1948

JOHN MARIN — AMERICAN: B. 1875

275— 51. *SPIRIT OF NEW YORK.* View of skyscrapers from across the river through smoke rising from chimneys in the foreground. Signed at lower left MARIN, and dated '10. (*Thompson*) *Watercolor:* 16 *x* 13 *inches*

Collection of Sadakichi Hartman, New York

From the Kleeman Gallery, New York

Collection of Walter P. Chrysler, Jr.

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, Mich., 1937, no. 170

RAOUL DUFY — FRENCH: B. 1880

25— 52. *BOIS DE BOULOGNE.* Dark gray trees with foliage against tan buildings with slate gray roofs in the background and a blue sky; a man on horseback in the centre and another in white standing at the extreme right. Signed at lower left R. DUFY. 15 *x* 18¼ *inches*

MAURICE UTRILLO — FRENCH: B. 1883

50— 53. *LE MOULIN DE LA GALETTE.* The red windmill, screened by green bushes, appears behind a brick wall; in the foreground a lamp post beside a path on which people are walking towards the mill, their backs to the observer. Signed at lower right MAURICE UTRILLO V. (*Guillot*) *On board:* 13¼ *x* 15¾ *inches*

Acquired from the artist

MOISE KISLING — POLISH: B. 1891

75— 54. *ALPINE LANDSCAPE.* A cone-shaped reddish mountain, wooded in geometrical sections, rises behind emerald green hills overgrown with fluffy light green trees; a hut with a black picket fence in the left foreground. Signed at lower right KISLING. (*N. Y. Private Collector*) 22 *x* 15 *inches*

From the New Galleries, New York

Collection of James N. Rosenberg, New York

[NUMBER 55]

700-

PABLO PICASSO SPANISH: B. 1881

55. *HEAD OF A JESTER. Bronze bust.* Head-and-shoulders figure with lean features and deep-set eyes, wearing a jester's cap with curved and pointed peak. Signed at rear PICASSO. *Height* 16 *inches*

Sculptured in 1905

Collection of Ambroise Vollard, Paris

From the Galerie Louise Leiris, Paris

Recorded in André Level, *Picasso,* Paris, 1928, p. 54

Illustrated in Christian Zervos, *Pablo Picasso,* 1932, vol. 1, pl. 32

Illustrated in Alfred H, Barr, Jr., *Picasso: Forty Years of His Art,* 1939, pl. 32

Illustrated in Joan Merli, *Picasso,* 1942, pl. 666

Illustrated in Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art,* 1946, p. 38

Illustrated in D. H. Kahnweiler, *Les Sculptures de Picasso,* 1949, pl. 2

[See illustration]

[NUMBER 56]

CAMILLE PISSARRO — FRENCH: 1831-1903

56. *LANDSCAPE.* A bushy tree with dark green foliage is in the left foreground before placid autumn fields, a furrow in the centre; low horizon with white clouds, at the right slender saplings and a brick-roofed cottage in a stone enclosure. Signed at lower left C. PISSARRO. 11½ *x* 17½ *inches*

Note: An early work, probably painted at Louveciennes, where the artist spent the first years of his married life after 1868.

Exhibited at the John Mitchell Galleries, New York, 1946

[See illustration]

LUCIEN ADRION — FRENCH: B. 1889

57. *UNE RUE A BIEVRES.* At the fork of a frozen sandy road, snow-covered country houses are clustered before denuded trees, thinly outlined in blue and purplish strokes against a wintry yellow and rose sky. Signed at lower right ADRION, and dated '38. 21 *x* 25 *inches*

[NUMBER 58]

500-

GEORGES ROUAULT — FRENCH: B. 1871

58. *TETES DE DEUX PIERROTS.* Strongly outlined heads in profile of two clowns with ruffs, looking at each other, painted in impasto colors. (*N. Y. Private Collector*) *Panel:* 5 *x* 10 *inches*

Note: The heavy impasto, as well as the emphasized turquoise green margin, reflect the artist's interest in the enamels of Limoges.

Collection of Ambroise Vollard, Paris

[See illustration]

220-

JEAN JACQUES HENNER — FRENCH: 1829-1905

59. *JEUNE FEMME A LA FONTAINE.* A girl with long auburn hair is seated in *profil perdu* to the right, on a knoll near a stone well which reflects in its water the turquoise blue sky over a hilly wooded landscape. Signed at lower left J. J. HENNER. (*Guillot*) *On board:* 16 *x* 11 *inches*

[NUMBER 60]

450-

ANTOINE VOLLON — FRENCH: 1833-1900

60. *FLOWERS IN A VASE.* A light gray vase filled with jasmine, cornflowers, roses and leafage stands on a brown table, an open wooden box at the left, scattered flowers in foreground. Signed at lower left A. VOLLON. 17 *x* 11½ *inches*

Collection of Thomas L. Manson, New York

[See illustration]

225-

JOAQUIN SOROLLA Y BASTIDA — SPANISH: 1862-1923

61. *AT THE SEA.* Three-quarter-length figure to the right, of a man in bathing trunks, wading in the blue sea before a low green horizon; a patch of brilliant sunlight on his right shoulder. Signed at lower right J. SOROLLA BASTIDA.

26 *x* 18 *inches*

[NUMBER 62]

900-

GEORGES BRAQUE — FRENCH: B. 1882

62. *LES MIMOSAS.* A chartreuse green glazed earthen vase filled with yellow mimosa and their fluffy light green leafage is placed on a dark gray table against a black background. Signed at lower right G. BRAQUE. (*Bliss*)

16 *x* 10¾ *inches*

Acquired from the artist

From the Galerie de Berri, Paris

Exhibition *Au Profit de l'Union Nationale des Anciens Combattants,* Galerie Charpentier, Paris, June 1947, no. 17

[See illustration]

[NUMBER 63]

JEAN LOUIS FORAIN — FRENCH: 1852-1931

63. *THREE JUDGES.* Three robed judges seated on a red velvet bench facing the observer, their bearded faces with stern expressions; the only motion expressed by the raised hand of the oldest judge at the right. Gray and tawny red vertically striped background. (*N. Y. Private Collector*) 11½ *x* 17¼ *inches*

[See illustration]

JOSEPH CLAUDE BAIL — FRENCH: 1862-1921

64. *STILL LIFE.* A brass pan placed on a rough wooden stand, with garlic and tomatoes scattered upon a grayish cloth and a wine bottle; dark brown background. Signed at lower left BAIL JOSEPH. 22 *x* 18½ *inches*

RAOUL DUFY — FRENCH: B. 1880

65. *APHRODITE.* The nude kneeling goddess is facing the observer and holding with both hands a large white shell close to her face; a small brown shell at the left in the light blue water surrounding the figure. Signed at lower right RAOUL DUFY. *Gouache:* 19½ *x* 25 *inches*

[NUMBER 66]

400-

MARC CHAGALL — RUSSIAN: B. 1887

66. *IN THE COUNTRY.* A black and a light brown cow are grazing on a hill of emerald green grass; in the immediate foreground at the left a small stretch of water, on the edge of which grow blue and white flowers; at the right, the herdsman is lying on the slope, a stick and a bottle next to him, a little dog resting in the centre. In the background at right, a bending fir tree against a deep blue sky. Signed at lower right MARC CHAGALL. *Gouache:* 21½ *x* 26¼ *inches*

Collection Klein, Paris

[See illustration]

200-

ERNEST LAWSON, N.A. — AMERICAN: 1873-1939

67. A sunlit path, shaded by huge deformed trees with massive trunks and drooping foliage, their roots visible, painted in purple and rose; green banks surround a lake, a deep turquoise forest in the distance. Signed at lower left E. LAWSON. (*N. Y. Private Collector*) 16 *x* 20 *inches*

Lotos Club Sale, New York, January, 1947

[NUMBER 68]

1250—

ODILON REDON FRENCH: 1840-1916

68. *LA NAISSANCE DE VENUS.* Nude figure of the goddess with a yellow mantle draped over the right arm; standing in a shallow pool of water, before an emerald green background. At either side are foliage, sea shells and other motives in purple, mauve, celadon, yellow and reddish brown. Signed at lower left ODILON REDON. (*Thompson*) *Panel:* 17 *x* 12¼ *inches*

Collection of Henry Sternberg, Antwerp

Exposition Odilon Redon, Galerie Druet, Paris, 1923

[See illustration]

[NUMBER 69]

450—

CAMILLE BOMBOIS FRENCH: B. 1883

69. *LANDSCAPE.* Dark green clumps of trees at left and right divide a placid lake and are reflected sharply in its waters; trees and reeds glimpsed in the distance. At the left a man is fishing, and figures are seen walking before the wood, two rowboats moored to a ramp. Signed at lower right BAMBOIS, CLLE. (*Chapman*) 25½ *x* 21½ *inches*

[See illustration]

[NUMBER 70]

325-

JEAN CHARLES CAZIN — FRENCH: 1841-1901

70. *THE CORNFIELD.* In the foreground a cornfield, part of which has been mown at right, with two stacks of sheaves piled up in the middle distance; at the left, a shade tree in russet foliage is outlined against a gray and light rose evening sky, spanned by a rainbow at right. Scattered houses and trees border the field. Signed at lower right J. C. CAZIN. 15 *x* 22 *inches*

[See illustration]

275-

FRANK DUVENECK, N.A. — AMERICAN: 1848-1919

71. *BOY WITH A JUG.* Three-quarter-length figure of a little boy in working clothes and blue apron with a sheepskin cap; he is turned to the left, smiling at the observer, and carries a gray stein. Illegible signature at upper left.

22¾ *x* 14 *inches*

Acquired from the artist

Collection of Frederick Dielmann, New York

[NUMBER 72]

275-

JEAN BAPTISTE ARMAND GUILLAUMIN FRENCH: 1841-1927

72. *APRES-MIDI AU JARDIN.* A lush green garden before the rose façade of a villa, partly hidden by the boughs of a huge old tree under which a couple is seated at a garden table laden with refreshments. The lady is reading, while the gentleman in sports clothes busies himself with his fishing rod; a dog at the left and coming from the house, a maid carrying a tray. Signed at lower right GUILLAUMIN. (*Bliss*) 15 *x* 21¾ *inches*

Note: This is understood to be the portrait of Joseph Hessel and his wife, in their garden at Chatou; an early work of the artist.

From Tedesco Frères, Paris

[See illustration]

120-

J. FRANCIS MURPHY, N.A. AMERICAN: 1853-1921

73. *STORMY DAY, AUTUMN.* A storm-swept russet tree on a marshy field before an overcast sky, a shallow green pool reflecting the sky; low woods line the horizon, and at the right is a hut, smoke rising from its chimney. Signed at lower left J. FRANCIS MURPHY, and dated '95. 16 *x* 22 *inches*

Collection of Lila Wright Adie, New York

[NUMBER 74]

175-

LOUIS M. EILSHEMIUS AMERICAN: 1864-1941

74. *AFTERNOON REST.* A nude reclining on a mossy stone by a brook, facing the observer; behind her dense bushes and young saplings grow in thickets, with a small sunlit clearing in the centre. Signed at lower right ELSHEMUS, and dated 1907. (*N. Y. Private Collector*)

Cardboard mounted on masonite board: 27 *x* 23 *inches*

Acquired from the artist

Collection of Solomon Fleischman, Newark, N. J.

[See illustration]

[NUMBER 75]

525-

MAURICE DE VLAMINCK — FRENCH: B. 1876

75. *L'ETANG A TRAVERS LES ARBRES.* A deep greenish blue lake visible through gray and russet tree trunks, the boughs forming a natural arch; an elevation in the distance, crowned by red-roofed white cottages before a gray sky. Signed at lower right VLAMINCK. 24 *x* 29 *inches*

From the Thannhauser Gallery, Munich

[See illustration]

75-

ATAHNALLPA VILLACRES — ECUADORIAN: B. 1914

76. *PLACE DE LA CONCORDE.* A partial view of the Place de la Concorde, looking towards the Hotel Crillon, a vista of the rue Royale at the right; with cabs and pedestrians, bare saplings and two flower carts at the left, flower vendors in the immediate foreground. Signed at lower left VILLACRES. 20¼ *x* 24¼ *inches*

[NUMBER 77]

575=

JOSEPH CLAUDE BAIL — FRENCH: 1862-1921

77. *LE MARMITON.* A boy in bright red sweater, white apron, and white cook's cap, a cigar in his mouth, is reclining on a wooden bench; behind him a brass cauldron; a chopping block with bottles in the right foreground and a second round-bellied brass jug in front of him on the floor. Signed at lower left BAIL JOSEPH. *14 x 22¼ inches*

[See illustration]

275=

CHARLES FRANCOIS DAUBIGNY — FRENCH: 1817-1878

78. *BOATS ON THE SHORE.* Three men working on a fishing smack beached on the broad sands in the foreground, figures surrounding another boat nearer the water at the left. A sloop is under sail on the blue Channel, and the cliffs of Dover can be seen in the distance. Signed at lower right DAUBIGNY. (*N. Y. Private Collector*) *Panel: 12½ x 22½ inches*

From M. Knoedler & Co. Inc., New York

Collection of Mary J. Morgan, New York, 1886

Collection of Mrs Emily H. Moir, New York, 1912

[NUMBER 79]

225-

GUSTAVE COURBET — FRENCH: 1819-1877

79. *LA PLAGE AU SOLEIL COUCHANT.* A glowing red horizon melting into lighter rose tones, the flat beach and surf graying with the approach of night. Signed at lower left G. COURBET. *Cradled panel:* 15½ *x* 22 *inches*

Note: A certificate by M. André Schoeller, dated Paris, Dec. 6, 1948, will be given to the purchaser.

[See illustration]

300-

MAURICE DE VLAMINCK — FRENCH: B. 1876

80. *PAYSAGE D'HIVER.* A snow-covered rutted road extends into the foreground with light brown shacks at the right and a lonely cottage at the left; denuded trees border the road, silhouetted against a deep slate blue sky. Signed at lower left VLAMINCK. (*N. Y. Private Collector*) *Panel:* 10½ *x* 13½ *inches*

150-

MARCEL RENDU — FRENCH CONTEMPORARY

81. *MOULIN ROUGE.* A cobble-stoned street before buildings flanking the Moulin Rouge, the lower façade of which is brightened by a yellow and blue poster; in the immediate foreground a little girl is seen on the street. Signed at lower right M. RENDU. 18 *x* 22 *inches*

[NUMBER 82]

275-

MILTON AVERY — AMERICAN: B. 1893

82. *HORSE AND CART BY THE SEA.* An orange-colored horse harnessed to a low two-wheeled cart, a boy astride holding the reins, stands on a gray stony beach bordering a bottle green ocean; at the left, a purple cliff outlined before a deep turquoise blue sky, and at the right a wooden landing pier, to which a small skiff is moored. Signed at lower right MILTON AVERY. (*Stone*)

Gouache: 22 *x* 30 *inches*

From Paul Rosenberg & Co., New York

[See illustration]

350-

RAOUL DUFY — FRENCH: B. 1880

83. *THE PADDOCK.* Jockeys promenade on the green turf, onlookers in the foreground; on either side are two mounted jockeys, at the right the grandstand flying the tricolor; blue hills and a blue sky in the distance. Signed at lower centre RAOUL DUFY.

Watercolor: 14 *x* 18 *inches*

[NUMBER 84]

200-

LUCIEN ADRION — FRENCH: B. 1889

84. *PAYSAGE D'ALSACE: WINZENHEIM (HAUT-RHIN)*. A dusty road lined with blossoming bushes leads to the vineyards overgrowing the hills beyond; a garden wall with stone posts at the right, and a white road sign in the left foreground. Signed at lower right ADRION, and dated '39. 25 *x* 32 *inches*

Collection of Mary Batzell, Paris

Exhibited at the Carroll Carstairs Gallery, New York

[See illustration]

170-

PAUL KLEE — SWISS: 1879-1940

85. *MISTER ZET*. Oblong shape of a white head, the letter *Z* indicating the contours of forehead, nose and mouth and a glowing scarlet circular eye on the right. Neck and shoulders in peach and gray rose; shaded background. Signed at upper right. KLEE, and dated at lower left 1934. (*Odets*)

Watercolor: 26 *x* 19 *inches*

Painted in 1934

From the Galerie Simon, Paris

From the Buchholz Gallery, New York

[NUMBER 86]

900-

VINCENT VAN GOGH DUTCH: 1853-1890

86. *PRES D'AUVERS.* A rustic square surrounded by thatched-roofed cottages, trees screening the horizon; two peasants conversing in the foreground.

Charcoal drawing: 17½ *x* 22¼ *inches*

Note: A certificate by M. J. B. de la Faille, dated March 1, 1949, will be given to the purchaser. It states that the author will include this drawing in the *catalogue raisonné* of the drawings of Vincent van Gogh which he now has in preparation, and which is to be published in 1950.

Executed at Auvers-sur-Oise (Seine-et-Oise) in 1890

[See illustration]

[NUMBER 87]

650-

VINCENT VAN GOGH DUTCH: 1853-1890

87. *ENVIRONS DE ST. REMY.* A farmyard enclosed by a low stone wall; two denuded trees in the foreground, at left a barn and beyond to the right, hills.
Charcoal drawing: 15½ *x* 19¾ *inches*

Note: A certificate by M. J. B. de la Faille, dated March 1, 1949 will be given to the purchaser. This states that the author will include this drawing in the *catalogue raisonné* of the drawings of Vincent van Gogh which he now has in preparation, and which is to be published in 1950.

Executed at St. Rémy de Provence (Bouches du Rhône) in 1889-90

[See illustration]

[NUMBER 88]

2200—

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

88. *STILL LIFE: FRUIT.* Pears and peaches in a coniform arrangement, with a bunch of grapes at the side, placed upon green leafage on a draped white cloth. Terra cotta background. Signed a lower left RENOIR. (*Glocer*)

9½ x 13½ inches

From Bernheim jeune, Paris

Exhibition of Modern French Paintings, Galerie Commeter, Hamburg, 1926

Exhibition of Modern French Paintings, Galerie Flechtheim, Düsseldorf, 1928

Exposition des Fleurs et des Fruits, Galerie Guy Stein, Paris, 1936

[See illustration]

[NUMBER 89]

2400-

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

89. *PAYSAGE DE CAGNES.* A sunlit field in a valley, bounded by green bushes and trees, screening red-roofed white buildings; behind is a vista of hills. At the left, in the immediate foreground, an old olive tree casts emerald green horizontal shadows. Signed at lower left RENOIR. 10¾ *x* 16 *inches*

[See illustration]

[NUMBER 90]

1375-

GEORGES ROUAULT FRENCH: B. 1871

90. *NE BLESSANT PAS VOLONTIEREMENT LE PAUVRE OU L'ORPHELIN.* Head-and-shoulders figure, glancing to the left, in emerald green tunic, with red staff over his right shoulder; the head outlined against a blue background. Signed at lower centre ROUAULT, and dated 1929.

Gouache: 20 *x* 14 *inches*

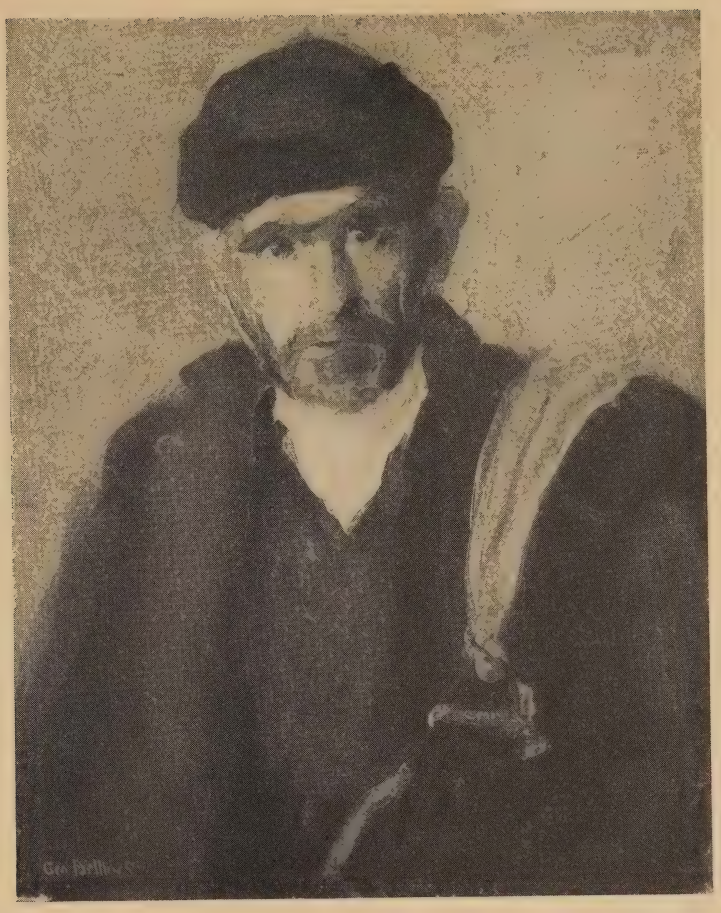
From the Brummer Gallery, New York

Exhibited at the Wadsworth Atheneum, Hartford, Conn.

Exhibited at the Smith College Museum of Art, Northampton, Mass., 1935

Exhibited at the Lyman Allyn Museum, New London, Conn., 1937

[See illustration]



[NUMBER 91]

GEORGE BELLOWS AMERICAN: 1882-1925

91. *PORTRAIT OF A MAN.* Waist-length figure of a bearded man with a black cap, facing the observer. He is wearing dark brown working clothes and a white shirt; green background. Signed at lower left GEO. BELLOWS. (*N. Y. Private Collector*) 24 *x* 19 *inches*

[See illustration]

[NUMBER 92]

1000-

MAURICE UTRILLO FRENCH: B. 1883

92. *BASILIQUE DU SACRE COEUR.* Front view of the famous church masked by a chapel; leading to it, a wide street covered with snow, lined by ochre and terra cotta buildings, colorfully dressed people and children strolling along; overcast gray sky. Signed at lower right MAURICE UTRILLO V. (*Bliss*)
15 *x* 18 *inches*

From the Galerie Petridès, Paris
From Katia Granoff, Paris

[See illustration]

[NUMBER 93]

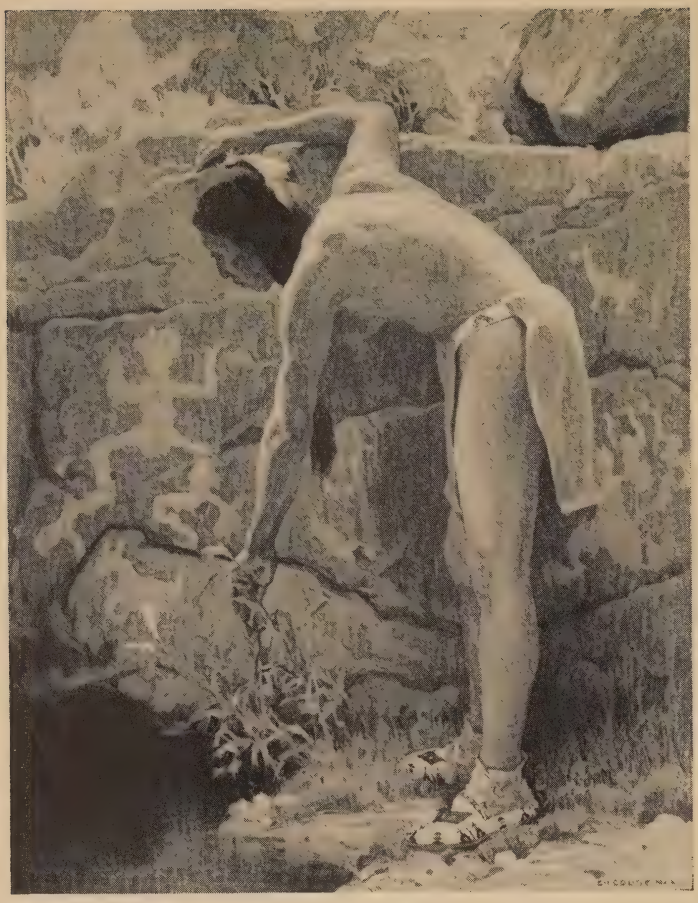
450-

MARC CHAGALL RUSSIAN: B. 1887

93. *FANTASY, WITH A VIOLIN PLAYER.* Full-length figure of a man seated in the foreground clad in brilliant red, with a visor cap, and playing a violin; near his face appears a cow's head with huge horns, in profile; a tall fir tree, two cottages and the tiny figure of a woman seated below, are seen through a window with green curtains on either side. Signed at lower right MARC CHAGALL. (*N. Y. Private Collector*) *Gouache and pastel:* 25¾ *x* 18½ *inches*

Acquired from the artist

[See illustration]



[NUMBER 94]

$50-

IRVING E. COUSE, N.A. AMERICAN: 1866-1936

94. *THE PICTOGRAPHS:* A young Taos Indian, wearing a rose loincloth, stoops over a deep blue pool, picking a pink flower; he leans against a massive gray stone wall decorated with 'Aztec' pictographs, supporting himself with his right arm. Signed at lower right E. I. COUSE, N.A. (*Mitchell*) 46 *x* 35 *inches*

Painted in 1925

Acquired from the artist

Sesquicentennial Exhibition, Philadelphia, 1926

Exhibited at the Grand Central Art Galleries, New York

[See illustration]

175-

JEAN LURCAT — FRENCH: B. 1892

95. *LE TROU D'EAU.* A wooden landing dock on four piles, silhouetted against an almond green sky with a huge black cloud; a sandy beach sharply outlines the blue water hole, the rippling water reflecting the light of the full moon. A tall warning signal for ships, towers at the left, an orange rock at the right. Signed at lower right LURÇAT, and dated '28. 32 *x* 45½ *inches*

Acquired from the artist

200-

GIORGIO DE CHIRICO — ITALIAN: B. 1888

96. *WARRIORS.* Nude figures of classic warriors, holding shields and raised daggers, their shoulders draped with scarlet, fawn and green mantles. Fawn background. Signed at upper right G. DE CHIRICO. (*N. J. Private Collector*) 25¾ *x* 32 *inches*

Acquired from the artist

Collection of Richard Davis, Parke-Bernet Galleries, Inc, 1944

Exhibited at the Pennsylvania Museum of Art, Philadelphia

75-

EVART PIETERS — DUTCH: 1856-1932

97. *THE MUSSEL GATHERER.* On the beach, a two-wheeled cart drawn by a white horse; the driver clad in blue, with his back to the observer, advances through tidal pools. A sailing vessel is anchored in the water at the right, and groups of figures busily collect mussels on the sand. Signed at lower left E. PIETERS. (*N. Y. Private Collector*) 47 *x* 35 *inches*

220-

EDWARD ATKINSON HORNEL — SCOTTISH: B. 1864

98. *SUMMERTIME.* Three little girls in blue, green and rose at the right with flowers in their laps, beneath pink blossoming trees on the bank of a pond, on which white swans are floating; thick green water plants in the foreground. Signed at lower right E. A. HORNEL, and dated 1912. 30½ *x* 36 *inches*

200-

ADOLPHE DE VILLERS — FRENCH: FL. 1868-1874

99. *LANDSCAPE.* A cluster of tall trees, bushes and copses on the embankment of a lake, under a haze; two women are walking towards the observer on a path cutting through meadows, behind them a fisherman in red cap, angling; across the lake on the other shore are cottages, blue hills in the distance. Signed at lower left A. DE VILLERS. (*L. I. Private Collector*) 27½ *x* 31 *inches*

[NUMBER 100]

375-

JEAN LURCAT — FRENCH: B. 1892

100. *L'ARMADA.* Windswept billowing russet and peach sails, their dangling ropes and rigging depicted in violent movement before a translucent yellow sky, with sharply outlined clouds on the horizon; the masts of the vessels in tan, black and white rise above a brilliant green choppy sea, the crests of the waves touched with red and shaded in black. Signed at lower right LURÇAT, and dated '31.

45 *x* 57 *inches*

Acquired from the artist
From Bernheim jeune, Paris

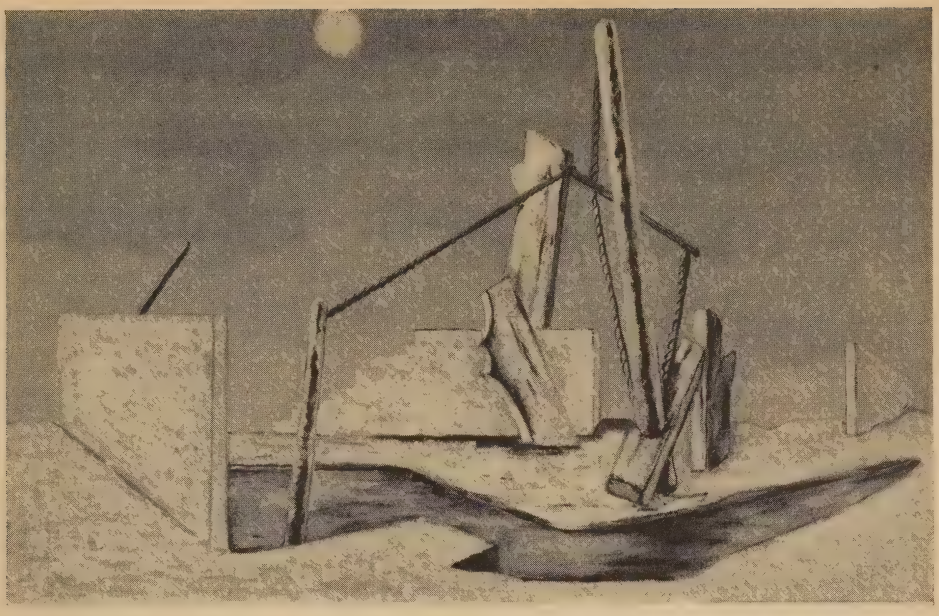
[See illustration]

125-

WALDO PIERCE — AMERICAN: B. 1884

101. *CALLA LILIES.* A cluster of lilies with two big leaves arranged in a green pottery vase, on a patterned rose table cloth before a shaded pink drapery; a wooden stand at the left. Signed at lower right W. PEIRCE. (*N. Y. Private Collector*)

39 *x* 30½ *inches*



[NUMBER 102]

300—

JEAN LURCAT — FRENCH: B. 1892

102. *CORDAGE.* A cement pier with off-white walls and stakes, and taut gray ropes and cords, on the edge of a blue inlet; the composition outlined against a pale blue sky under faint sunshine. 29 *x* 45½ *inches*

Acquired from the artist

Exhibited at the St. Paul Gallery of Art, St. Paul, Minn., 1943

[See illustration]

230—

BORIS GRIGORIEW — RUSSIAN: 1886-1939

103. *THE MIRACLE OF THE SOUP.* An elderly man with a black vest, brown leather collar and hat is seated facing the observer, holding a wooden soup spoon in his right hand, a pan with a fish on his left knee. An old woman in white cap and black dress, her hands folded in prayer, a piece of bread before her, is seated at the left. Two heads of young women appear at either side of a turquoise panel framed in peach and russet. Signed at lower left BORIS GRIGORIEW. (*Keller*) 36 *x* 35½ *inches*

Collection of Gaston Nevins, Woodmere, L. I.

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

100-

MICHEL PROUDHON — FRENCH CONTEMPORARY

104. *L'ARC DU CARROUSEL and PLACE DE L'OPERA: PAIR PAINTINGS.* [A] Partial view of the Tuileries Gardens with a glimpse of the Arc du Carrousel and a corner of the Louvre, with flower vendors and strollers. [B] Frontal view of the Opéra with pedestrians and numerous cabs animating the scene. Both signed at lower right PROUDHON. 20 *x* 24 *inches*

110-

JEAN DUFY — FRENCH: B. 1881

105. *LE PORT.* Blue water of a harbor bordered by orange and white buildings, with a lighthouse seen beyond the mast of a boat in the distance. Signed at lower right JEAN DUFY. (*N. Y. Private Collector*) *Watercolor:* 17¼ *x* 23¾ *inches*

50-

LEONID — FRENCH CONTEMPORARY

106. *MARAIS SALANTS A CARNAI.* Marshy salt fields partly under water, at low tide; at the right a peninsular elevation with huts and storm-swept trees; in the foreground, two crab fishermen and a figure approaching from the sea carrying a load. Signed at lower right LEONID, and dated '45. 20 *x* 29 *inches*

Acquired from the artist

70-

HOBSON PITTMAN — AMERICAN: B. 1898

107. *A TABLE OF CHESS.* A drawing room with high ceiling, turquoise green walls and gold damask curtains; two chairs with rose-covered seats are placed before a chess table with red chessmen; in the background, vista of a garden. Signed at lower right HOBSON PITTMAN. (*Thompson*) *Pastel:* 24 *x* 18 *inches*

From the Milch Gallery, New York

Illustrated in *Life Magazine* (as *Mrs. Edward Parsons' drawing room in Charleston, S. C.*) April 14, 1947, p. 68

60-

GASTON LA TOUCHE — FRENCH: 1854-1913

108. *FAR NIENTE.* A young girl in white summer dress, a rose in her hand, a book on her lap, is reclining in a Victorian rocking-chair looking towards the observer. A tall window with a Venetian blind forms the background. Signed at lower right GASTON LA TOUCHE. (*N. Y. Private Collector*) 47 *x* 32 *inches*

Collection of Mme. La Touche

30-

RAFAEL MORENO — CUBAN: B. 1887

109. *THE LIGHTHOUSE.* A lighthouse and fort stand on the point of a rocky promontory, overlooking deep green water, with a tanker in the foreground and two smaller boats farther off. Signed on the walls RAFAEL MORENO, and dated 24.1.46. (*Odets*) 22½ *x* 30½ *inches*

From the Buchholtz Gallery, New York

100-

T. S. SASSI — ITALIAN CONTEMPORARY

110. *SICILIAN VILLAGE.* Light stucco buildings with red-tiled roofs are depicted in full sunlight against a turquoise blue southern sky, at the seashore; a palm tree and bushy plants in full bloom at the entrance to a house where a man stands under a pergola, an amber-colored paved esplanade in the foreground. Signed at lower right T. SANY SASSI. (*N. Y. Private Collector*) 15 *x* 24 *inches*

130-

ERIC ISENBURGER — AMERICAN CONTEMPORARY

111. *WOODSTOCK, LANDSCAPE.* White cottages with red roofs seen before a screen of emerald green trees, near a blue pond. In the foreground, a pink wall and plants with huge leaves, at the extreme right a red brick wall. Signed at lower left ISENBURGER. 16 *x* 20 *inches*

Painted in 1944

Exhibited at the M. H. de Young Museum, San Francisco, Calif.

190-

FRITS THAULOW — NORWEGIAN: 1847-1906

112. *SNOWSCAPE.* Brick buildings on both sides of a snow-covered lane, a transparent icy surface extending into the foreground; a figure clad in black approaches on a path at the left. Signed at lower right FRITS THAULOW, and dated '97. (*Brownell*) 24 *x* 18 *inches*

130-

V. FIORAVANTI — ARGENTINE: B. 1896

113. *LE QUARTIER LATIN.* A wide sunny square with a sidewalk café in the left foreground surrounded by a green hedge; in the centre a waiting victoria, peach-colored and crimson houses with blue shutters in the rear; pedestrians and a yellow omnibus enliven the scene. Signed at lower right V. FIORAVANTI.

260- 20 *x* 24 *inches*

MASSIMO CAMPIGLI — ITALIAN: 1895-1935

114. *WOMAN ON BALCONY.* A nude, depicted at waist length, with arms folded, on an iron balustrade upon a balcony, supported by a marble column. Blue and fawn background. Signed at lower right M. CAMPIGLI, and dated 1930. (*Odets*) 21¾ *x* 12 *inches*

[END OF SALE]

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